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Penfer or to stand on either side of the door. They were part of a scheme in which several figures "in the round" were to be used and for which "The thinker" was made. Rodin conceived the idea of his Gate of Hell, his never finished masterpiece, in 1875 after a trip to Rome and a study of Michelangelo. He was also inspired by Dante's *Inferno*. He began to execute it in 1880 when he received a commission from the State to make the doors for the Musée des arts décoratifs. His Adam which shows the influence of Michelangelo was exhibited in the Salon of 1881 according to Chérut in Cladel's book on Rodin. The same writer lists the Eve as having been exhibited in the same year. Eve was also shown in bronze at the Salon of 1899, and the small marble was exhibited at the Salon of 1889.

Eve was the first full-size female figure exhibited by Rodin and was one of a group of figures which marked the beginning of his mature period. "The man with the broken nose" recently exhibited at the Art Institute in the Eddy collection was an earlier work, having been made in 1864. In the same year in which he exhibited the Eve he also showed "The age of brass" and John the Baptist. Mauclair says of the Eve, "All Rodin breathes in it. As in the Saint John we feel the effect of a definite conception of sculpture, but here the design is more spiritual and the scheme of modeling simpler and larger." Eve is a remarkable example of Rodin's subtlety of modeling and his peculiar sensuous delight in flesh. His Adam expresses the aspiration of mankind; his Eve, human frailty. Eve admirably illustrates Rodin's tendency to combine realism and idealism, his alertness to all the nuances of the human figure, and his use of such a figure to express an abstract idea.

THE ALUMNI EXHIBITION

WHATEVER the unique contribution of the Second Retrospective Alumni Exhibition proves to be, when it opens on the fifteenth of this month, it can now be predicted with safety that it

will be the beginning of a closer union between the School and the Museum. This pause in the regular routine to linger over the past, take stock of the present, and build for the future cannot help but bring about such results.

The letters, which so far have come in from the Alumni in response to the request sent out by the Director for reminiscences of their school days, show that what we so often impersonally speak of as "the School" is a vitally human organization. They record such things as happy days in Room 140, living quarters in dingy brownstones—the relics of Chicago's pioneer days of gentility, and the assiduous dusting of books in the Ryerson Library to keep the wolf from the door. Scarcely a letter is without its reference to the relationship between the student and instructor. One letter tells of the student who wrote to the Dean before entering to find if there was any way of "dodging the antique," another of the student who found the "tight methods upheld by one instructor not in harmony with modern impatience." The friendly help of teachers outside of school as well as in the class room is mentioned. Tribute is paid to those who have passed on. "They are not dead; they live in the consciousness of thousands," says one.

The various juries for the exhibition were given in the November BULLETIN. The New York advisory committees are as follows: paintings and sculpture, Karl Anderson, George Grey Barnard, Louis Betts,



EVE—SCULPTURE BY
A. RODIN LENT BY
MARTIN A. RYERSON

Emil Carlsen, Will Howe Foote, James Earle Fraser, Sherry Fry, Charles W. Hawthorne, Carol Brooks MacNeil, Hermon A. MacNeil, Bessie Potter Vonnoh; graphic arts, Harvey T. Dunn, Will Foster, Harry L. Gage, Oliver Herford, Lejaren A. Hiller, Margaret West Kinney, Troy Kinney, Frank X. Leyendecker, Joseph C. Leyendecker, Walter Louderback, Neysa M. McMein, Ernest Peixotto; applied arts, Fred Dana Marsh, Jean McLane, Eugene Savage.

CURRENT EXHIBITIONS

THE Thirty-fifth Annual Exhibition of American Paintings and Sculpture will continue until December 10. On December 15 the Second Retrospective Exhibition of the Alumni Association of the School will open with a reception. Both of these exhibitions have been treated elsewhere in the BULLETIN.

The exhibition of oriental rugs from the collection of James F. Ballard was opened with a private view on November 28. Mr. Ballard was present at the opening and spoke informally of the collection. The grand stairway and the spacious walls of Gallery 50, the east room at the head of the stairway, make an ideal setting for the rugs. Hung over the railing of the balcony, they present a festive air somewhat like that in oriental countries when rugs are hung out-of-doors on the balconies of houses or in courtyards on festivals. In Gallery 50 the rugs are shown in a simple architectural setting in which have been used the characteristic motifs found in the buildings of the ancient Persian city of Ispahan. Some of the long rugs have been hung on the walls and placed on steps, making it possible to see the difference in the play of light and shade when a rug is put in a vertical or horizontal position. The grouping together of all the rugs of a certain district will assist the student of art in differentiating the various types. The collection which consists of seventy-four rugs offers a splendid opportunity for studying the various kinds of rugs. Especially fine is the group of Ghiordes ex-

hibited on the east wall. All the four main classifications of oriental rugs are represented—Persian, Turkish, Caucasian, and Asia Minor. The November BULLETIN contained an article on one of the rarest rugs in the collection. A well illustrated catalogue with details in color of the four main groups has been published by the Art Institute on this collection.

Gallery 260 has now been set for a series of special displays arranged by the Arts Club. Their first exhibition which will open December 15 will consist of bronzes by the French sculptor Emile Bourdelle, who has been called the direct successor of Rodin, and paintings and drawings by the French artist, Jean Forain. The latter is more popularly known in this country through his war posters. This exhibition will reveal him as the modern French satirist on whom the mantle of Daumier has fallen.

During this month there will also be held in Gonsaulus Hall an exhibition of handicrafts from the Artists Guild of Chicago. On December 28 will commence the annual exhibition of the Wild Flower Preservation Society.

English and French drawings recently acquired by the Museum have been hung in the east and west corridors. The Department of Prints is also showing engravings by Dürer and etchings by Rembrandt from the Wrenn collection, Dutch drawings from the Gurley collection, and early Italian engravings from the Paul J. Sachs collection, which are described on this and the following page. In Gallery 46 are being displayed Japanese prints, *Setsu-Getsu-Ka*—moon, flower, and snow subjects by Hiroshige, from the Clarence Buckingham Collection.

EXHIBITION OF EARLY ITALIAN ENGRAVINGS

IT is the youth of artistic development and its naive joy and freshness of outlook that holds us with an ever increasing spell in viewing the succession of early Italian engravings displayed in the Print Rooms (Gallery 45) during December.